

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

#### **2.1 Narrative Elements**

A narrative is a set of related events that take place over a period of time and place. Typically, a narrative begins with a single scenario, then develops in a pattern of causes and effects until a brand-new circumstance arises and the story is concluded (Bordwell & Thompson, 2017:83).

##### **2.1.1 Intrinsic Aspects**

The study must emphasize the intrinsic elements. That is a literary work that can only be understood by reference to its intrinsic literary components, according to Gioia and Kennedy in their book *Literature: An Introduction to Fiction, Poetry, and Drama* (1995:1791). Broadly speaking, a film is a literary work that combines visual, audio and text elements to create a work of art. Films use visual language, such as scenes and images, to convey ideas and stories, and use spoken language through dialog and music. Movies also incorporate elements of literary works, such as characters, settings, and themes, which can be compared to novels. The sub-chapters below will discuss the few intrinsic components that the writer uses and that are important for this study.

### **2.1.1.1 Characters**

A character is a being, individual, creature, or object. Gioia and Kennedy state that a character is a figure who appears in a play, and that each character serves a purpose in the play as a whole (1995:67). This statement leads us to the conclusion that every character, regardless of some characters' minor character development, has a significant purpose in the drama. The characters are divided by Gioia and Kennedy into two categories: round characters and flat characters (1995:67).

Round characters are characters who are introduced or explained in greater depth. In contrast, flat characters lack depth and typically have just one characteristic (Gioia & Kennedy, 1995:68). According to this concept, a flat character rarely grows or evolves but ends up supporting the development of a round character.

Characterization refers to how a character grows during a work of literature. Characterization, according to Abrams (1999:33), is the accurate portrayal of the characters who actively participate in the narrative. Characterization serves to help readers visualize how the characters might act, think, and connect with one another in an actual scenario.

### **2.1.1.2 Setting**

Storyline's setting serves as its background. Setting, according to Gioia and Kennedy (1995: 110), gives characters a location to act while also displaying their

inner characteristics. The events in a story are described by the setting. Setting was further split into setting of time and setting of place by Gioia and Kennedy (1995: 110).

#### **2.1.1.2.1 Setting of Time**

The chronological frame of the story is the setting (Gioia & Kennedy, 1995:110). As a reader or audience, we can see or understanding the setting of time in explicit or implicit way. The year, the century, the hour, etc. are all examples of explicitly stated ways, whereas implicit ways are expressed through symbolism (such as architectural or clothing styles, etc.) (Gioia & Kennedy, 1995:110).

#### **2.1.1.2.2 Setting of Place**

The setting of a story refers to the actual location where the action of the story occurs (Gioia & Kennedy, 1995:110). Cities, regions, nations, and other geographic locations can serve as settings for events. It can also be described in more detail, such as in the room or in the building.

#### **2.1.1.3 Conflict**

If there is no conflict, the story cannot advance. “Conflict is everything and in which the writer has to manufacture all possible suspense” (Gioia & Kennedy, 1995:10). In addition, conflict makes a story exciting and interesting. Conflict can be classified as either internal or external, according to Meyer. (1990:46). Each part will be explained below.

#### **2.1.1.3.1 Internal Conflict**

Conflict that arises within one individual is referred to as internal conflict (Meyer, 1990:46). Conflict is something that happens to everyone in real life on occasion. Internal conflict's purpose is typically referred to as psychological conflict. The fight a character has is with their own desires or thoughts.

#### **2.1.1.3.2 External Conflict**

External conflict puts the main character in a condition that is opposite with outside force (Meyer, 1990:46). It usually puts the main character on the disagreement condition with other characters, nature, and society within the literary works. External conflict happens as a result of interaction between characters or groups.

#### **2.1.2 Cinematography Elements**

Technical elements play a role in film production. In order to create variation in the work, different shooting techniques are used throughout the process. There are numerous various forms of shooting, ranging from edge, level, tallness, and separation, according to Bordwell and Thomson in their book *Film Art: An Introduction* (2017:194). The camera angle and distance are the main topics of discussion when discussing cinematic features.

### 2.1.2.1 Camera Angle

The area of the camera where a scene attempt is made is known as the camera angle. The significance of a story can be determined or influenced by a camera's point of view. Straight-on angle, high angle, and low angle are the three categories that Bordwell and Thomson use to categorize the camera angle (Bordwell and Thomson, 2017:190).

A popular camera position in a movie is a straight-on angle. The camera is positioned so that the scene's object is visible to the viewer at eye level. High angle shooting is when the camera is positioned on top of a prop in a movie so that the audience can view it from above. Low angle refers to an angle that is below the object's line of sight in the movie. The thing looks to appear larger when viewed from this angle.



Picture 2.1 Straight-on Angle (Bordwell & Thomson, 2017:188)



Picture 2.2 High Angle (Bordwell & Thomson, 2017:188)



Picture 2.3 Low Angle (Bordwell & Thomson, 2017:188)

### 2.1.2.2 Camera Distance

The image's frame places us either farther away from a subject or reasonably close to it. Typically, this characteristic of framing is referred to as camera distance. Generally, the scale of human beings in the frame is used to determine the approximate camera distance. (Bordwell, 2017:190-191).

Extreme long shot is often taken from a long distance, making characters occasionally practically invisible. Typically, these images are used to describe metropolitan structures, etc. Long shot reveals the character's entire physique. Usually, a long shot is used to show the character and the surrounding landscape. The term "medium long shot" refers to a shot that includes both a significant section of the characters' bodies and some little earthy details. From the top of the head to the middle of the body, only half of the object is visible in the medium shot. Only a portion of the object is visible in the medium close-up, from the chest to the top of the head. A close-up shot is one that only includes a little portion of the subject's body, such as a hand, head, foot, or other minor component. A close-up shot is used

to emphasize or display physical attributes, motion details, or other large elements.

Extreme close-ups typically only reveal a portion of the face (e.g. lips, eyes, etc.).



Picture 2.4 Extreme Long Shot  
(Bordwell & Thomson, 2017:189)



Picture 2.5 Long Shot (Bordwell & Thomson, 2017:189)



Picture 2.6 Medium Long Shot  
(Bordwell & Thomson, 2017:189)



Picture 2.7 Medium Shot (Bordwell & Thomson, 2017:189)



Picture 2.8 Medium Close-up  
(Bordwell & Thomson, 2017:189)



Picture 2.9 Close-up (Bordwell & Thomson, 2017:189)



Picture 2.10 Extreme Close-up (Bordwell & Thomson, 2017:189)

### **2.1.2.3 Sound**

Sound, which relates to audio aspects that the viewer may feel, is one of the cinematic elements of cinematography theory (Bordwell and Thompson, 2017:270). Speech and conversation are two examples of characteristics of sound that serve to convey information about the story. This feature is used by the writer to analyze specific dialogues from the *Straight Outta Compton* film that deal with racial prejudice and discrimination as the main source data for this study.

### **2.1.3 Extrinsic Aspect**

According to Nurgiyantoro (2010), an extrinsic aspect is one that originates from outside the literary work but has a secondary impact on the literary organism. Prejudice and racial discrimination are two of the extrinsic factors on which the study's writer has concentrated. The writer will look at how racial prejudice and discrimination affects Black people, as well as its various forms.

#### **2.1.3.1 Racial Prejudice**

Prejudice is a negative attitude toward individuals because they belong to a specific racial or ethnic group (McLemore, 1994:121). A person initially has an attitude or belief about something, after which they act in response to the attitude or belief's outcomes. As a result, discrimination and prejudice are closely related (McLemore, 1994:122). Prejudice can lead people to discriminate. Elaine also stated in her book entitled "Racial Prejudice", that prejudice is a preconceived



opinion about someone or something. If one has a prejudiced against something, one automatically dislikes it (1985:2). According to McLemore, prejudice has sources or causes that include cultural transmission, group identity, and personality traits (1994:123).

#### **2.1.3.1.1 Cultural Transmission**

The cultural environment of a society has an impact on the cultural transmission of prejudice. A person who grows up and lives in a society inevitably follows the rules and customs that have developed there. The cause of a person's prejudice is that it is passed on to them as they develop from the environment in which they live, such as their home and community (McLemore, 1994:124).

#### **2.1.3.1.2 Group Identity**

McLemore defines group identity as a bias that assumes a person's character is the same as that of a particular group. Thus, group preferences become their preferences, group standards become their standards, group beliefs become their beliefs, and group opponents become their enemies (McLemore, 1994:133-134). Another factor underlying this prejudice is the fact that some races have members who commit crimes that are stigmatized by other races. Despite the fact, this is not always the case.

### **2.1.3.1.3 Personality Traits**

Prejudice is caused by personality traits, which result from someone's aggravation at being cornered and his afterwards use of prejudice to accuse powerless minority group members (McLemore, 1994:132).

### **2.1.3.2 Racial Discrimination**

Discrimination is when someone is treated unfairly because they belong to a certain racial or ethnic group. Similar to how some define discrimination, others restrict it to particular bad behavior. For instance, it only refers to actions that are harmful because of prejudice (McLemore, 1994:121).

According to Blank (2004:55), there are four types of discrimination. The types of discrimination according to Blank are Intentional Discrimination, Subtle Discrimination, Statistical Discrimination, and Organizational Processes.

#### **2.1.3.2.1 Intentional Discrimination**

It is the deliberate and conscious act of treating individuals or groups differently based on their race or ethnicity. Examples include physical assault, avoidance, segregation, verbal hostility, and eradication. (Blank, 2004:56).

#### **2.1.3.2.2 Subtle Discrimination**

Also known as microaggressions, this type of discrimination refers to indirect and often unintentional actions or comments that convey negative

stereotypes or biases against a particular racial or ethnic group. The examples are questioning competence and indirect prejudice (Blank, 2004:59).

#### **2.1.3.2.3 Statistical Discrimination**

A person or organization decides how to treat a member of a group based on stereotypes about that group. Statistical discrimination can occur during hiring, for example black people are usually not hired because their race is synonymous with crime (Blank, 2004:61)

#### **2.1.3.2.4 Organizational Processes**

Organizations often reflect biases, often arising from past histories of racism. These rules may appear neutral, but if they lead to differential treatment or outcomes, they can result in structural discrimination, affecting both formal and informal aspects of society (Blank, 2004:63)

#### **2.1.3.3 History of Black American**

According to Lynch (2023), almost all of African Americans are descended from slaves who were forced to migrate from their native continent of Africa to the New World to work as slaves. Twenty slaves from Africa were brought to Jamestown, Virginia, in 1619, beginning a long history of Black Americans in the nation. Eventually, the system of indentured servitude gave way to a racialized version of slavery that continued until the American Civil War. The development of the national African-American identity was sped up by the Civil War's aftermath.

Civil rights campaigners like W. E. B. Du Bois reject any idea that identity was founded after the Civil War. African Americans were restricted by several laws and customs that denied them the same liberties as white people even though they were "free" in the post-Civil War era.

A significant force in the struggle against prejudice was the Human Rights Movement, which was founded by Roy Wilkins and Martin Luther King Jr. in the 1960s. Martin Luther King Jr. spoke in front of a large crowd. His speech was intended to convey that he desired a nation that valued character over skin color in its decision-making. It could be challenging for Black Americans to learn about their family history. People usually find it difficult to locate their ancestors prior to the 1870 census because of slavery. Records of the enslaved are frequently handwritten, badly maintained, or lost over time.